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up on the hill.⁴⁰ There are also several repaired places of uncertain date in the main wall, some of them most likely of the Byzantine time.

In the Byzantine period Eretria may be said to have no history. It is with a real sense of loss that we find the half dozen lines devoted to Eretria in Stephanos of Byzantion largely taken up in telling how to form and decline the gentile nouns. It may have been prosperous for a long time after its records cease for us. Indeed, the numerous Byzantine graves, found often in layers above earlier ones, would seem to indicate that a great many people died in Eretria during that time. Whether at last the city perished by the breath of its own pestilential bogs or by some unnamed incursion of barbarians, we cannot tell. At any rate, it seems not to have played any rôle beside Chalkis in the wars of the Turks and Venetians.

The attempt of King Otho to revive an ancient city on the site of the lower town was a fight against nature. The brave Psariots could fight the Turks, but fever-bogs conquered them; and now the wide streets are given up to grass, and the empty houses stand deep in water in winter and spring. The Naval School, looming up above the other houses, looks mournful with its windowless and roofless walls. In spite of the visionary scheme of the king, in another century the site will probably be again as desolate as that of Eretria's ancient ally, Miletos.

RUFUS B. RICHARDSON.

II. INSCRIPTIONS DISCOVERED AT ERETRIA, 1891.

1. ▨ I O T H [B]ιότη
 ▨ ΠΙΣΤΟΤΕΛΟΥ [A]ριστοτέλου

On a fragment of a marble stele 55 × 42 centimetres, broken at the bottom. The letters, 2 centimetres high, are neatly cut with almost imperceptible apices. The distinctive letters for forming an accurate judgment as to the date of the inscription are wanting, but neither the form of the genitive in *ου* nor the slight curve in the horizontal lines of the letters necessitates putting it later than the third century B. C. This inscription gains an importance hardly to be ascribed to any of the other thirty epitaphs discovered, owing to the possibility (one can hardly claim more than that) of some connection with the great Aristotle, who died at Chalkis. The elegance of the marble tomb in which it was found, apparently the finest in

⁴⁰ See plan with Mr. Pickard's article.

Eretria, the city of tombs, indicates a person of distinction. Some signs in the objects found in one of the graves might even be thought to point to the philosopher. The inscription falls in well enough with this hypothesis, which does not imply that the Aristotle of this inscription was the philosopher himself. No tradition brings Aristotle nearer to Eretria than that which puts his death at Chalkis; but the miles and miles of graves, in many places arranged in strata three deep, suggest, even if they do not prove, that Eretria was a favorite burial-place for non-residents. Four of the inscriptions discovered by the American School are for natives of other towns: *cf.* Nos. 11, 13, 18, 31.

The name Βιότῃ occurs in *CIG*, II, 3143 and 3227.

The following four inscriptions were also found at the same place, within and without the marble mausoleum. The slabs on which they are cut are plain gravestones requiring no minute description.

- | | | |
|----|--|------------------------|
| 2. | ΚΛΕΑΓΟΡΗ
ΛΕΓΤΙΝ  Υ | Κλεαγόρη
Λεπτίν[ο]υ |
|----|--|------------------------|

The ends of the letters are generally crossed. The Ionic *η* appears also in No. 20.

- | | | |
|----|---------------------------|---------------------------|
| 3. | ΑΓΟΛΛΩΝΙΟΣ
ΑΓΟΛΛΟΔΩΡΟΥ | Ἀπολλώνιος
Ἀπολλοδώρου |
|----|---------------------------|---------------------------|

4. A fragment found near the east wall of the mausoleum.

- | | | |
|----|---------------------|----------------------------|
| 5. | ΑΡΧΙΜ
ΑΝΤΙΔΩ | Ἀρχιμ[ήδης]
Ἀντιδώ[ρου] |
| 5. | ΕΡΓΑΣΙΩΝ
ΒΙΟΤΤΟΥ | Ἐργασίων
Βιόττου |

This is perhaps the latest of all the inscriptions discovered. *Cf.* No. 31. The letters have apices, and the *ω* is much smaller than the adjacent letters. The name Βιόττου recalls Βιότῃ of No. 1. The double *τ* can hardly be distinctively Boeotian, as the name has the same form in *CIG*, I, 223 and 621, and the former of these at least is Athenian. Βιόττος occurs several times in the Eretrian inscriptions of Ἐφημ. Ἀρχ., 1869 and 1887.

- | | | |
|----|------------|-----------|
| 6. | ΚΛΕΟΦΟΙΝΙΞ | Κλεοφῶνιξ |
|----|------------|-----------|

This and the following numbers were found about one-third of a mile east of the city-wall in a nest of graves on the property of Belisarios.

This inscription is on a fine stele terminating in a beautifully carved anthemion, and bearing a large rosette under the inscription and on each of the sides of the stele, which is about 6 inches thick and of pure white marble. The part remaining of the stele, the lower part being now broken away, is about five feet long. Its width is about 0.76 m. The letters, apart from O, which is smaller, are 4 centimetres high, and are free from apices. This is probably the oldest of all the sepulchral inscriptions discovered, and is at least as early as the fourth century B. C. The stone when found formed the side of a grave of a somewhat late period. It may have belonged originally to a grave near by, in which were found several white lekythoi. The Ξ is the letter which most distinctly bears witness to an early date. The same form is found on a stone now lying in the museum at Eretria inscribed Ξ ENAPET. The name Κλεοφοῖνιξ appears to be new.

The other stones discovered at the same place are plain, most of them of marble, some more or less broken, and none deserving a minute description as to form.

- | | | |
|----|---|--|
| 7. | Κ Τ Η Ρ Ι Α Λ Α
$\Delta \text{Ε Ρ Κ Υ Λ Ι Δ Ο Υ}$ | Κτῆριλλα
$\Delta \epsilon \rho \kappa \upsilon \lambda \acute{\iota} \delta \omicron \upsilon$ |
|----|---|--|

This is mainly interesting as showing perhaps in Κτῆριλλα for Κτήσιλλα an example of the rhotacism for which Strabo (p. 448) says the Eretrians were noted, and which betrayed their connection with Elis. This rhotacism at Eretria is now fully assured by the inscriptions in 'Εφημ. 'Αρχ., 1890, pp. 200 *seq.*

- | | | |
|----|--|--|
| 8. | $\cdot \text{Ε Λ Ι Τ Η}$
$\cdot \text{Ε Ρ Κ Υ Λ Ι Δ Ο Υ}$ | $[\text{Μ}] \epsilon \lambda \acute{\iota} \tau \eta$
$[\Delta] \epsilon \rho \kappa \upsilon \lambda \acute{\iota} \delta \omicron \upsilon$ |
|----|--|--|

The father's name is of course the same as in the preceding number.

- | | | |
|-----|---|---|
| 9. | Ο Ν Η Σ Ω | $\cdot \text{Ο ν η σ ῶ}$ |
| 10. | $\Gamma \acute{\iota} \Sigma \text{Τ Η}$ | $\Pi \acute{\iota} \sigma \tau \eta$ |
| 11. | $\cdot \cdot \cdot \text{Ι Μ Ο Ν Η}$
$\Gamma \text{Α Ρ Α Μ Ο Ν Ο} \cdot$
$\cdot \text{Η Ρ Α Κ Λ Ε Ω Τ Η Σ}$ | $[\text{Περ}] \iota \mu \acute{\omicron} \nu \eta$
$\text{Παράμονο}[\varsigma]$
$\cdot \text{Η ρ α κ λ ε ῶ τ η ς}.$ |

For Παράμονος cf. No. 29. Παραμόνη occurs on a stone in the museum at Eretria. The name was a favorite in Boiotia, and occurs on the dedication-stele found by the American School in 1890 at Plataia.

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|-----|-----------------------|------------------------|
| 12. | ΚΛΕΙΤΟΜΑΧΗ
ΣΙΜΥΛΟΥ | Κλειτομάχη
Σιμούλου |
|-----|-----------------------|------------------------|

Letters with apices, Σ somewhat divergent and curved. The second Μ is nearly upright. These names occur in the same order on a stele in the museum, with an anthemion above and two rosettes below the inscription, which stele has a form very similar to that containing No. 6, by which, however, it is surpassed somewhat in elegance.

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|-----|---|--|
| 13. | . . Λ Ε Μ Ω Ν
. . . Ρ Τ Α Τ Ο Υ
. Α Σ Σ Α Ν Δ Ρ Ε Υ Σ | [Πο]λέμων
[Ῥπε]ρτάτου
[Κ]ασσανδρέυς. |
|-----|---|--|

Κασσάνδρεια was the city founded on the site of old Poteidaia.

- | | | |
|-----|-----------|-------|
| 14. | Σ Υ Ρ Ο Σ | Σύρος |
|-----|-----------|-------|

Cf. ΣΥΡΑ on the Plataian stele alluded to above (under No. 11).

- | | | |
|-----|--------------------------------|---------------------------|
| 15. | Μ Ε Λ Η Τ . Σ
Ι Ι Α Ι Ν . Υ | Μέλητ[ο]ς
[Φ]ιλίν[ο]υ. |
|-----|--------------------------------|---------------------------|

The Ο as well as the round part of the Φ were never cut. The stone is perfectly smooth where the incisions would come. Perhaps the workman deferred his round work on account of its greater difficulty, and then forgot it, or possibly used paint.

- | | |
|-----|----------------|
| 16. | Α Α Λ
Τ Α Τ |
|-----|----------------|

On a small fragment broken at both sides.

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|-----|---|---|
| 17. | Δ Ι Ω Ν | Δίων |
| 18. | Δ Ι Ο Τ Ε Ι Μ Α
Μ Η Ν Ο Γ Ε Ν Ο Υ
Θ Η Β Α Ι Α
Χ Ρ Η . . .
Χ Α Ι Ρ Ε | Διοτίμα
Μηνογένου
Θηβαία
χρη[στή]
χαίρε |
| 19. | Σ Ω Σ Ι Β Ι Ο Σ
Σ Ω Σ Ι Κ Λ Ε Ο Υ Σ | Σωσίβιος
Σωσικλέους |
| 20. | Ι Ω Β Ι Η | Ζωβίη |

Note the form Ι (ζ) and the Ionism in the termination, for which *cf.* No. 2.

- | | | |
|-----|-------------|-------------|
| 21. | ΑΡΙΣΤΟΜΗΔΗΣ | Ἀριστομήδης |
| | ΑΡΙΣΤΟΜΑΧΟΥ | Ἀριστομάχου |

- | | | |
|-----|---------|--|
| 22. | ΝΙΚ | |
| | ΜΟΚΡΑΤΟ | |

The stone is an irregular piece, and the restoration uncertain. The same may be said of (No. 23):

- | | | |
|-----|------------|-------------|
| 23. | ΛΑ | |
| | ΖΝΟΣ | |
| 24. | ΑΠΟΛΛΩΝΙΟΣ | Ἀπολλώνιος |
| 25. | ΔΩΡΙΕΥ. | Δωριεύ[ς] |
| | ΔΙΟΓΕΝΟ. | Διογένο[υς] |
| 26. | ΑΓΧΙΑΡΟΣ | Ἀγχίαρος |
| 27. | ΠΡΩΤΥΛΛΑ | Πρωτύλλα |
| 28. | ΔΗΜΑΡΕΤΗ | Δημαρέτη |

This is on a marble larger and finer than most of the others, with elaborate mouldings at the top. The letters are large, 4 centimetres high.

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|-----|-----------|-----------|
| 29. | ΠΑΡΑΜΟΝΟΣ | Παράμονος |
| | ΚΕΡΔΩΝΟΣ | Κέρδωνος |

Cf. No. 11.

- | | | |
|-----|---------|-----------|
| 30. | ΥΡΡΙΑΞ | [Π]υρρίας |
| | ΧΡΗΞΤΟΣ | χρηστός |

Note O smaller than the other letters; Ξ divergent. Letters handsome and somewhat enlarged at ends of lines.

- | | | |
|-----|------------|------------|
| 31. | ΚΑΡΠΟΣ | Κάρπος |
| | ΒΑΡΝΑΝΑΙΟΥ | Βαρναναίου |
| | ΑΝΤΙΟΧΕΥΣ | Ἀντιοχεύς |

This inscription, though more rudely cut, shares with No. 5 the broken-barred A and the extravagant apices, and apparently belongs to the Roman period. The greater part of the other inscriptions probably fall in the second century, B. C.

The name *Βαρναναῖος* occurs in a Delian (Rheneian) inscription, *CIG*, II, Add. 2322, b. 58., and is explained by Boeckh as Semitic "Bar," compounded with some other word. He compares *Βαρναῖος*,

CIG, II, 2319, who is there called Τύριος. For Tyrians at Delos, cf. *CIG*, II, 2271 and 2290.

Besides these inscriptions there is one, probably to be included in a collection about to be published by a member of the German Archaeological Institute, to which a passing word may be given. This is on a piece of marble walled into a church just built, still lacking the roof, on the site of an older one at the south foot of the hill Kotroni, about a mile east of the acropolis of Eretria. Just about on this spot probably stood the most sacred temple of the Eretrian territory—that of Artemis Amarysia.

The inscription reads :

.. ΟΥ . . . ΧΟΞ	[Πλ]ού[ταρ]χος
.. ΟΥ . ΑΡΧΟΥ	[Πλ]ού[τ]άρχου

It will be remembered that there is a Ploutarchos of Eretria who plays in Demosthenes an unenviable rôle in betraying his city into the hands of Philip. Cf. Dem., ix. 57. In Aischines III. 86, the same personage appears as a traitor to the Athenians in the battle of Tamynai. He was probably the most prominent citizen of Eretria at this time, in point of wealth and influence. His espousal of the cause of Macedonia gave him a bad name with the Athenians.

The unlikelihood that there should be in a small city like Eretria more than one family in which Ploutarchos would be used as a name, encourages the supposition that this tombstone belonged to this Ploutarchos or to some member of his family.

Another grave-inscription, found about 7 kilometres east of the city, and about $1\frac{1}{2}$ kilometre back from the shore, has an interest beyond any other of its kind discovered in Eretria. It is on a slab of bluish marble 0.75×0.35 , and 0.17 thick, with a slightly raised border at the top. A peasant, who showed it to me with an air of great mystery, after leading me through the bushes for more than an hour, allowed me to copy it, as it lay on edge up against a hovel occupied by another peasant. At the time (February 27, 1891) I was told that it had been taken one month before from a tomb which bore marks of having recently been opened, about 300 feet from the house. I could, however, ascertain nothing as to the contents of the tomb, which was a large one, 8 feet square, nor as to the excavators of it. Subsequently I visited the place again, finding it with great difficulty, and took three squeezes ;

but, as the occupant of the house was absent, I could elicit no further information.

The inscription reads as follows :

32. ΕΔΙΟΔΩΡΟΥΔΙ... ΝΕΞΦΥΞΔΙΚΑΙΟΞΚΑΙΕΥΞΕΒΗΞ
 .ΙΘΕΟΞΕΞΘΗΓΗΚΑΓΩΘΕΟΞΕΙΜΙΔΙΚΑΙΩΞ
 ΕΚΓΗΞΓΑΡΒΛΑΣΤΩΝΓΕΝΟΜΗΝΝΕΚΡΟΞΕΓΔΕΝΕΚΡΟΥΓΗ
ΔΙΟΓΕΝΗΞ.....

[Χαῖρ]ε, Διοδώρου Δι[όγε]νες, φῦς δίκαιος καὶ εὖσεβής.

[ε]ὶ θεός ἐσθ' ἡ γῆ καὶ γὰρ θεός εἰμι δικάως·

ἐκ γῆς γὰρ βλαστὼν γενόμεν νεκρὸς ἐγ δὲ νεκροῦ γῆ.

Διογένους

In the first line the dead is addressed with the usual fond farewell. In the last two lines he is made to give his reply, which is a curious argument. "If earth is a goddess, I surely am a god, for I sprung from earth, and became a corpse, and from a corpse earth again." This is cold comfort. Bryant's

"Earth, that nourished thee, shall claim
 Thy growth to be resolved to earth again,"⁴¹

is serious and plain, but the sentiment of our inscription seems much like a jest on a serious subject. Inscriptions could hardly have taken this tone before the Hellenistic period. The play is an approach to the Anacreontic drinking song, beginning, Ἡ γῆ μέλαινα πίνει. Though Ge was a rather transparent personification among the gods, and liberties might be taken with her which one did not feel authorized to take with other divinities, this trivial vein is rather characteristic of an age that had lost its faith. Of course, apart from the epigraphic evidence, the lack of any expression of hope would forbid making it a Christian epitaph.

Since the last two lines are hexameters, it would seem likely that the first was also intended to be such. The first foot, Χαῖρε Δι, might pass, but in that case the next foot would be impossible. If we take the well-nigh impossible foot, Χαῖρε Διδ, to start with, we can then run through four good feet, but we come next to δίκαιος, which refuses to conform to the exigencies of the verse, and besides we have more than six feet. The last three syllables refuse to make a hexameter ending. In spite of all the liberties taken with hexameters in epitaphs (see Al-

⁴¹ Cf. KAIBEL, *Epigrammata Græca*, No. 606.

len in *Papers of the American School of Classical Studies at Athens*, vol. iv, p. 45 seq.), it is venturesome to try to make anything more than plain prose out of this first line.

There was once a fourth line of the inscription, but it was subsequently entirely erased, except the name, *Διοργένης*. The cutting may have been done by more unskilful hands than some others of the same age ; but even with this allowance the stone seemed to bear upon its face marks of antiquity. Ξ and Μ are very much spread out ; Ο and Θ are smaller than the other letters.

Besides the grave-inscriptions, three small fragments apparently of a *psephisma* were found in the excavations about the stage in the theatre. The forms of the letters seem to make the inscription as early as the fourth century. The following is a copy :

33.

①

 $A \stackrel{N}{\Delta} E \dots N$

ΤΩΝΔ , , ΔΙ

ГОЛЕМАРХ

5. 1MHZ 1A1T

ΤΟΘΕΑΤΡΟΝ

 $\Omega \wedge E \mid N \Omega \approx T$

- INE. 'T00

ΟΛΕΜ

ΟΛΕΜ

OYNT

10.

Q1E

• • •

Between N and A, line 5, if the first letter is *iota*, there is room for one more letter in the break.

Very little can be made out of this inscription, except *πολέμαρχ[ος]* line 4, *τὸ θέατρον* line 6, perhaps *[π]ωλεῖν ὥστ[ε]* line 7, *[πωλε]ῖν ἐ[ῖς] τὸ θ[έατρον]* line 8, *[π]ολέμ[αρχος]* line 9.

Possibly the inscription has reference to the sale of some property by an officer called polemarch in the theatre, or for some use connected with the theatre.

RUFUS B. RICHARDSON.

III. EXCAVATIONS IN THE THEATRE OF ERETRIA.

At the end of January, 1891, Dr. Waldstein and I went to Eretria, and, as soon as the weather permitted, the excavation of the theatre there being placed in my charge by Dr. Waldstein, work was begun.